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181 discover the effectiveness of such autonomous psychological tendencies. The specific *ethos* of Nupe culture may indeed embody such an 'alternative solution'. But the extent to which this is true, the extent to which the autonomous psychological forces limit or qualify the effectiveness of historical and environmental factors (which we must regard as sufficient to explain the evolution of the social structure as such), can only be ascertained on the basis of comparative studies of similar, class-organized, societies. This is, once more, outside the scope of the present investigation.

APPENDIX I

BIBLIOGRAPHY

113 The following list comprises the works of early travellers and writers on Nigeria and Nupe, arranged in chronological order, some of whose data were invaluable for the historical descriptions and reconstructions of this book.

Ibn Batuta (1353), describing the various countries on the Niger (which he knew as the Nile), mentions one called *Youfi* or *Noufi*, south of Mouli (Muri?), as 'one of the most important countries of the Sudan', and its 'sovereign as one of the greatest kings of the area'. 'No white man [Arab?] enters *Youfi*, for the negroes there would kill him as soon as he arrived.' These remarks have been interpreted by some authors as referring to Nupe, or Nouffie as it was called by certain early travellers. But it is very doubtful whether this can be true. Ibn Batuta gives the same name *Noufi* also to a certain tribe in East Africa, some 'six weeks' march' from the sea. Moreover, *Leo Africanus* (1520) makes no mention of Nupe.

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ORIGINAL ARTICLES.

Nigeria. With Plate L. Walker.

Gabi Figures and Edegi, First King of the Nupé. *By S. W. Walker, District Officer, Ilorin Emirate, Nigeria.*

In MAN, 1931, 261, Sir H. R. Palmer published an account of certain "representations of deities cast in metal . . . in the region round Jebba and Rába on the Middle Niger." I have recently had an opportunity of seeing these figures, and a fuller account of them may be of interest. For ease of reference the same numbers will be used as in Sir H. R. Palmer's article.

2. The two Jebba figures (Plate M 1, 2, 3) are well known and stand almost unprotected in the midst of the village on Jebba island, close by a dilapidated hut, alleged to be consecrated to their worship. The photographs accompanying the above-mentioned article are clear, and no further description is here necessary other than certain observations which a comparison with the other figures evokes.

3. The other photographs (Plate M 4, 5, 6, 7, 8) show four of seven figures at Tada, a small Nupé fishing village on the high bank of a backwater of the Niger, some 25 miles east of Jebba and some five north of Shonga. They are kept in a round hut and, unlike the Jebba figures, are carefully tended. They are taken out and scoured every Friday, and the floor is thickly spread with clean white river sand.

4. The most noticeable figure is one of dark bronze, 3 feet 8 inches high, bearing a general resemblance to the male figure at Jebba, both in technique, decorative treatment and conventional form. Its head dress consists of what appears to be a tight-fitting helmet, from which hang five coils reaching to the waist. To the front and rear of the helmet are attached medallions which bear the device illustrated in fig. 9, consisting of a horned and mustachioed face, surrounded by an interlacing design. Each medallion is surmounted by a crest behind which are models of birds as in fig. 10. The close-fitting gown reaches below the knees and is richly decorated with designs in low relief as in figs. 11 and 12. Round the neck hang a tasselled stole, a necklace and a chain bearing another medallion as in fig. 13. The design on the latter consists of a ramlike head surrounded by three birds which suggest the lesser hornbill.

5. Though the similarity of this figure to the male figure at Jebba is obvious, the differences are interesting. The quilted attire of the Jebba figure, with its dagger in front and quiver slung at the back, indicates a warrior in the act of drawing a bow, while the rich and perhaps magic ornamentation of the Tada figure may conceivably suggest a king, priest or civil official. The helmet of the former, like that of the latter, bears a medallion, but smaller, and decorated with the figure of a long-beaked bird similar to fig. 11. The top of the helmet is covered by what is now a tangled mass of bronze wire or 'shavings,' which, like the coils of the Tada figure, might be thought representations of hair, were it not for the fact that they appear attached to the cap or helmet.

6. Another of the dark bronze figures is of an elephant of somewhat slender body and long legs. It has a ridge along the back and is 2 feet high (Plate L, fig. 15).

7. The two remaining figures of dark bronze (Plate M 5) are of ostriches, 4 feet 4 inches and 3 feet 6 inches high respectively. Each has a curious plate on the back suggestive of a tortoise-shell, only flatter.